

New York (City), Grolier club 0207148
G89d36

PRINTS, DRAWINGS AND
BRONZES

BY DEGAS

EXHIBITED FROM
JANUARY 26
TO
FEBRUARY 28



New York
THE GROLIER CLUB

1922



PRINTS

The numbers in parentheses refer to Loÿs Delteil's "Le Peintre-Graveur illustré. Tome neuvième, Edgar Degas." Paris, 1919.

83 CHEVAUX AU PATOURAGE (Del. 66)

Soft-ground etching, second plate after dedication in: Lecomte, Georges. L'Art impressionniste. Paris, 1892.

84 DANSEUSE

Soft-ground etching, undescribed; second plate after p. 152 in: Lecomte, Georges. L'Art impressionniste. Paris, 1892.

91 Mlle WOLKONSKA (Deuxième Planche)
(Del. 8 : II)

Etching.

92 LE GRAVEUR JOSEPH TOURNY (Del. 4)
Etching.

CATALOGUE

- 93 EDGAR DEGAS, par lui-même
Etching. (Del. 1: III)
- 94 MANET ASSIS, tourné à droite
Etching. (Del. 16: I)
- 95 MARGUERITE DEGAS, Sœur de l'Artiste
Etching. (Del. 17: II)
- 96 DANSEUSE mettant son Chausson
Lithograph, undescribed.
- 97 FEMME NUE DEBOUT, à sa toilette
Lithograph. (Del. 65: IV)
- 98 LA SORTIE DU BAIN (Grande Planche)
Lithograph; the only known impression of the first state. (Del. 64: I)
- 99 APRÈS LE BAIN (Première Planche)
Lithograph. (Del. 60: I)
- 100 APRÈS LE BAIN (Deuxième Planche)
Lithograph. (Del. 61: II)
- 110 SUR LA SCÈNE (Deuxième Planche)
Etching. (Del. 32: II)
- III QUATRE JOCKEYS
Lithograph by Thornley, reworked by Degas.

- 112 AU LOUVRE: MUSÉE DES ANTIQUES
(Del. 30 : III)
Etching; for original drawing, see our No. 121.
- 113 AU LOUVRE: MUSÉE DES ANTIQUES
(Del. 30 : VI)
- 114 AU LOUVRE: LA PEINTURE (MARY CASSATT)
(Del. 29 : III)
Etching; for original drawing, see our No. 122.
- 115 LOGE D'AVANT SCÈNE: Femme à l'Eventail
(Del. 56)
Lithograph.
- 116 AUX AMBASSADEURS: Mlle BECAT
(Del. 49)
Lithograph.
- 117 CHANTEUSE DE CAFÉ-CONCERT
(Del. 53 : I)
Lithograph.
- 118 DANSEUSE à mi-corps
Monotype.
- 119 DANSEUSE
Monotype.
- 120 AU LOUVRE: MUSÉE DES ANTIQUES
(Del. 30 : VI)
Another copy.
- 124 BUSTE DE FEMME
(Del. 42)
"Essaie de grain liquide, épreuve unique par M. Degas" (note signed by Miss Cassatt).
- 125 DANS LA COULISSE
(Del. 59)
Lithograph.

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DRAWINGS IN PENCIL, PASTEL AND OTHER MEDIA

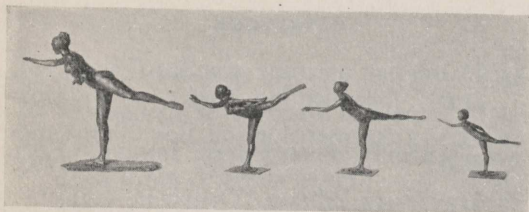
- I DANSEUSE à mi-corps, deux autres au fond
- 1a DANSEUSE
On violet paper.
- 1b DANSEUSE
- 11 DANSEUSE assise, mettant son Chausson
On pink paper.
- 12 LE DUO
- 13 DANSEUSE ASSISE; les Plantes de ses
Pieds se touchent
On pink paper.
- 14 LE BAIN
- 24 DANSEUSE à la Barre
On pink paper.
- 25 CHANTEUSE de Café-concert
- 26 FEMME NUE, vue de dos, arrangeant
ses Cheveux
- 27 BAIGNEUSE s'essuyant le Nuque
- 33 DANSEUSE ASSISE, rajustant sa Chaussure

DRAWINGS IN PENCIL, PASTEL, ETC.

- 34 LA SORTIE DU BAIN
- 35 BAIGNEUSE s'essuyant le Nuque
A study for number 27.
- 47 FEMME AU TUB, s'essuyant
- 48 APRÈS LE BAIN: Femme s'essuyant le
Pied gauche
- 49 APRÈS LE BAIN: Femme s'essuyant le
Genou gauche
- 60 DEUX DANSEUSES, vues de Dos
On green paper.
- 60a HOMME AU VIOLON
- 61 DANSEUSE ESPAGNOLE à l'Eventail
- 72 L' ENTRAINEMENT
- 72a PORTRAIT D'HOMME, à mi-corps
On pink paper.
- 72b FEMME DEBOUT, en Tablier blanc
- 82 DANSEUSE ESPAGNOLE en Jupe rose
- 82a DANSEUSE, le Bras droit tendu
- 85 DANSEUSE À L'EVENTAIL
On green paper.
- 86 TROIS DANSEUSES
On green paper.
- 87 EVENTAIL
On silk.

CATALOGUE

- 88 TROIS DANSEUSES rajustant leurs
Chaussons
- 88a DEUX DANSEUSES en jupes violettes
et jaunes
- 89 EVENTAIL
On silk.
- 90 DEUX DANSEUSES
On pink paper.
- 108 FEMME ASSISE, en Robe verte
On pink paper.
- 109 LA COUSINE DE L'ARTISTE
- 121 AU LOUVRE: La Peinture (MARY
CASSATT)
- 122 AU LOUVRE: Musée des Antiques
(MARY CASSATT)
- 123 FEMME À CHEVAL
- 126 HOMME ASSIS et vu de profil, tenant
un Livre à la Main
- 127 ETUDE CLASSIQUE
- 128 ETUDE, d'après Uccello
- 129 PORTRAIT DE FEMME, debout, en Bon-
net noir
- 129a GROUPE D'HOMMES: PORTRAITS DE
WALTER SICKERT, Daniel et Ludovig
Halévy, J. Blanche, Henri Gervex,
Boulanger Cavé
- 130-134 COPIES D'APRÈS LES VIEUX MAÎTRES



BRONZES

The numbers in parentheses after the titles refer to the numbers stamped upon the bronzes. The seventy-two pieces exhibited constitute "Set A."

ETUDES DE MOUVEMENTS DE DANSE, GESTES DE DANSEUSES, ETC.

- 4 DANSEUSE saluant (Premier état) (9)
- 5 DANSEUSE au repos, les Mains sur les Reins, Jambe droite en avant (Premier état) (41)
- 6 DANSEUSE habillée, au repos, les Mains sur les Reins, Jambe droite en avant (Deuxième état) (51)
- 7 DANSEUSE au repos, les Mains sur les Reins, Jambe droite en avant (63)
- 8 DANSEUSE au repos les Mains sur les Hanches, Jambe gauche en avant (8)
- 10 DANSEUSE attachant le Cordon de son Maillot (33)

CATALOGUE

- 15 DANSEUSE mettant son Bas (Deuxième état) [See also No. 104] (70)
- 16 DANSEUSE mettant son Bas (Troisième état) (29)
- 17 DANSEUSE saluant (Deuxième état) [See also No. 4] (31)
- 18 POSITION DE QUATRIÈME DEVANT sur la Jambe gauche (Premier état) (6)
- 19 POSITION DE QUATRIÈME DEVANT sur la Jambe gauche (Deuxième état) (58)
- 20 POSITION DE QUATRIÈME DEVANT sur la Jambe gauche (Troisième état) (5)
- 40 GRANDE ARABESQUE, deuxième temps (15)
- 41 ARABESQUE sur la Jambe droite, Bras gauche dans la ligne (3)
- 42 ARABESQUE ouverte sur la Jambe droite, Bras gauche en avant (Premier état) (14)
- 43 ARABESQUE ouverte sur la Jambe droite, Bras gauche en avant (Deuxième état) (1)
- 54 GRANDE ARABESQUE, troisième temps (Premier état) (16)
- 55 GRANDE ARABESQUE, troisième temps (Deuxième état) (60)
- 56 ARABESQUE ouverte sur la Jambe droite, Main droite près de terre, Bras gauche en dehors (2)

BRONZES

- 63 LA RÉVÉRENCE (24)
- 64 DANSEUSE se frottant le Genou (39)
- 66 DANSEUSE regardant la Plante de son
Pied droit (Premier état) (67)
- 67 DANSEUSE regardant la Plante de son
Pied droit (Deuxième état) (69)
- 68 DANSEUSE regardant la Plante de son
Pied droit (Troisième état) (59)
- 69 DANSEUSE regardant la Plante de son
Pied droit (Quatrième état) (40)
- 70 DANSEUSE tenant son Pied droit dans
la Main droite (23)
- 71 DANSEUSE tenant son Pied droit dans
la Main droite (la Main gauche man-
que) (68)
- 73 DANSE ESPAGNOLE (Premier état) (20)
- 74 DANSE ESPAGNOLE (Deuxième état)
(45)
- 75 DANSEUSE au Tambourin (12)
- 77 DANSEUSE s'avancant, les Bras levés
(Premier état) [See also No. 107] (19)
- 78 GRANDE ARABESQUE, premier temps
(18)
- 79 PRÉPARATION À LA DANSE, Pied droit
en avant (57)
- 81 DANSEUSE agrafant l'Epaulette de son
Corsage (64)

CATALOGUE

- 101 ETUDE de nu pour la Danseuse habillée (56)
- 104 DANSEUSE mettant son Bas (Premier état) (52)
- 107 DANSEUSE s'avancant, les Bras levés, Jambe droite en avant (Deuxième état)

ETUDES DE CHEVAUX

- 21 CHEVAL caracolant (trois Jambes manquent) (65)
- 22 CHEVAL au galop sur le Pied droit (47)
- 23 CHEVAL faisant une "descente de main" (22)
- 36 CHEVAL s'enlevant sur l'Obstacle (48)
- 37 CHEVAL au galop tournant le Tête à droite, les Pieds ne touchant pas Terre (32)
- 37a JOCKEY pour le Cheval précédent
- 38 CHEVAL se cabrant (41)
- 44 CHEVAL au trot, les Pieds ne touchant pas le Sol (49)
- 45 CHEVAL à l'Abreuvoir (13)
- 46 CHEVAL en marche (les Oreilles manquent) (10)
- 50 CHEVAL arrêté (38)

BRONZES

- 51 CHEVAL au galop sur le Pied droit, le
Pied gauche arrière seul touche Terre
(25)
- 51a JOCKEY seul allant sur le Cheval
précédent
- 52 ETUDE de Cheval de Prairie (Les
Oreilles manquent) (21)
- 57 CHEVAL marchant au pas relevé (11)
- 58 CHEVAL de Trait (30)
- 59 CHEVAL de pur sang marchant au pas
(le Cou manque) (66)

ETUDES DE FEMMES

- 2 FEMME s'étirant (53)
- 3 FEMME surprise (42)
- 9 FEMME se coiffant (50)
- 29 FEMME assise dans un Fauteuil, s'essu-
yant l'Aisselle gauche (43)
- 30 FEMME assise dans un Fauteuil, s'essu-
yant le Nuque (44)
- 31 FEMME assise dans un Fauteuil s'essu-
yant le Côté gauche (46)
- 32 LE TUB (26)
- 53 FEMME se lavant la Jambe gauche
(Deuxième état) (61)

CATALOGUE

- 62 ETUDE DE FEMME (24)
 76 FEMME se lavant la Jambe gauche
 (Premier état) (17)
 80 FEMME sortant du Bain (fragment) (71)
 103 FEMME assise s'essuyant le Hanche
 gauche (54)
 105 La MASSEUSE (groupe) (55)
 106 TORSE (28)

DIVERS

- 28 LA CUEILLETTE DES POMMES (bas-
 relief)
 39 PORTRAIT, Tête appuyée sur la Main
 (62)
 Probably a portrait of Mme Barthélemy.
 65 TÊTE, première étude pour le Portrait
 de Mme S... (7)
 102 TÊTE, deuxième étude d'après Mme
 S... (27)

FINIS





THE WORLD OF ART: *Degas at the Grolier Club and the Architectural League*



"Goose Boy" Fountain Group
For Joseph P. Day, Esq.

DEGAS will be at the Grolier Club throughout the coming month in an exhibition showing him not only the incomparable draftsman known to the whole world, but a genius equally at ease in using plastic material. The sculptures in wax, made as working models and found in Degas's studio after his death, have been cast in bronze and are seen here for the first time in America. Walter Sickert speaks of the wax statuettes that stood about the room in their glass cases when he paid his first visit to Degas in the flat in the Rue Pigalle, and, of course, it was no secret to his friends that he could model; but these seventy-two bronzes giving permanent form to the amazing little statuettes have been shown publicly only once before, in Paris, and their exhibition here is more than a "little sensation," amounts to a profoundly significant event in the exhibition field.

To a public becoming daily more familiar with masterpieces of art as museum acquisitions increase and facilities for studying them are multiplied, it is more than ever before interesting to know how an artist approaches his work, what the mental sources of his action are, and what he is trying to make clear. It is possible to give not only the sense of motion but the sense of thickness and weight by means of modeled line flowing, with expressive undulations, over the hollows and peaks of form. To get from modeled line all that it is capable of expressing was the special aim of Degas, who continually urged his comrades to "seek for new combinations along the path of draftsmanship." But in order to achieve this he passed to his synthetic drawing by way of the round. He built up his figures solidly in order to reduce them to line. Sickert speaks of his taking a little statuette of a dancer one night, holding a candle up, as he turned it about, to show the succession of shadows cast by its silhouettes on a white sheet. Yet his sculptures tell us that material does count in our impression, that substance has a function of its own in art for which no synthetic substitute may be found. And obviously he himself took in substance a particular satisfaction. The ponderable quality in objects engrossed him almost to the same extent as the quality of movement. His whirling dancers, his racing horses, his men and women always in action, are never asked to sacrifice their precious third dimension the more swiftly to pass through space.

It is interesting to observe how frequently he approached the special anatomical problems in which Michelangelo was absorbed. Page after page of Michelangelo's sketchbooks is dedicated to the strong

aggregation and lost consciousness of himself in his intensified consciousness of his subject. In this he was an aristocrat, keeping away from the footlights even of his own mind. Where the less fastidious Rodin permitted himself to think academically as one of the majority, Degas thought exclusively, his mind concentrated upon the elements of his idea. He wanted to look in at the keyhole, he said clumsily, to the joy of his detractors. He meant, as his work shows, that he wanted to observe poses and gestures in the freedom of a personal solitude, without the artificial constraint that arises unconsciously from knowing one's poses and gestures observed.

The statuettes are seventy-two in number and the subjects are chiefly women and horses.

Degas, commenting to Sickert upon the social life led by "The Butterfly," a life that struck him as arduous, congratulates himself that he is only an old "boeuf." Seeing this collection of his work immediately following the Toulouse-Lautrec collection at the Museum of French Art, it is easy to find the term happy not only as applied to the social or unsocial life of Degas but as applied to his character as an artist. Lautrec has been called the wasp of modern art. Degas was

neither butterfly nor wasp. His drawings, swift and spirited, have in them nothing of the thin restriction of an insect's wings. They are not winged at all. The movement is the long and splendid stride of weighty creatures.

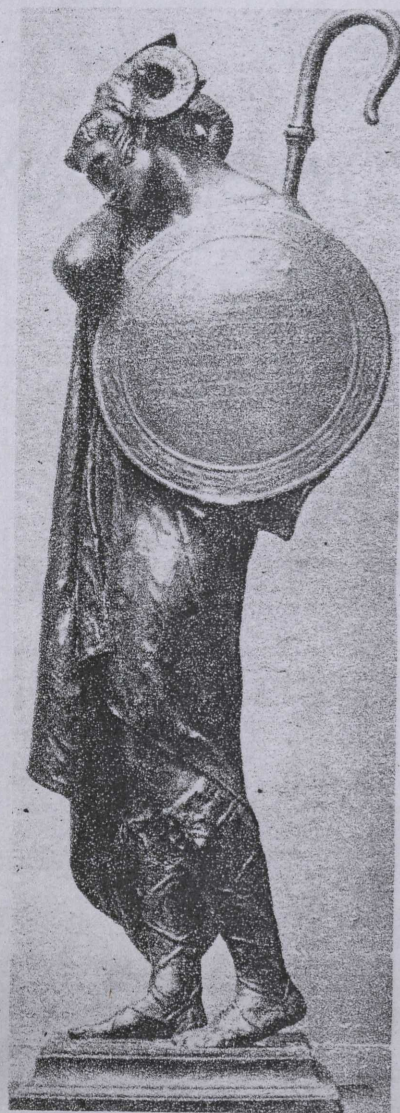
Observe the dancers both as they are interpreted in line and in solid. The force of these limbs thrust out with such magnificent freedom of gesture is the force of heavy matter impelled by vigorous muscular action. To get in the way of such a thrust would be dangerous.

You see from the sculptures why the drawings are so satisfying in their reports of human structure. The normal co-ordination of all the parts has been not merely explored with the eye; the hand molding the wax model has familiarized itself with the projections and depressions, with the marvelous fitting of the ball of the bone to its socket, with the stretch and flex of muscles rhythmically answering to the movement willed by the brain.

Observe this "Femme assise dans un fauteuil s'essuyant le côté gauche," the power of the shoulder muscles and the way in which the interrupting sharp angles of the right side contrast with the sweep of the enormous curve on the left; the crowding of the chest and knees by the compressing gesture of the right arm, and throughout the sense of heavy living flesh controlled by the locomotor apparatus within. The artist's imagination marched steadily from the realized facts tangibly appreciated in the round to the map, or plans of these structural facts later to be made with startling fidelity in line. Only an artist with the great patience of a scientist would have taken this way. Degas was essentially a learner. His work shows not the slightest tendency on the part of its maker to leap at conclusions. It is said that Fantin-Latour found Degas too prone to instruct. It is the defect of a great learner.

In addition to the drawings and sculpture, the Grolier Club exhibition includes a number of etchings and lithographs with two hitherto undescribed prints of special interest. There are a couple of designs for fans, delicate and charming. One shows vaguely little dancers among clouds, with a stretch of clear dark sky at the left. Testimony to the gaiety with which the artist could relax when he was neither learning nor teaching, but doing a pretty thing appropriately, and adding to it a certain nobility which he could not escape, having lived all his life with truth.

The annual exhibition of the Architectural League, opening on the 5th of February and lasting one month, will again follow the plan of showing the work of craftsmen designing for houses and gardens in conjunction with the work of the architects designing the houses and gardens to be developed and decorated. The league's recent policy has been to bring the craftsman and the architect together, and to this end frequent exhibitions of the work of the craftsmen in fabrics, clay and furniture have been held, with the rule that during the exhibitions the craftsmen shall attend meetings to which the architects also are invited. Mutual and constructive criticism has been the result of these meetings, the craftsmen having been encouraged to produce work that will



Robert Aitken, Lamb's War Memorial

be of value to the architect and to handle the medium employed in such a way that it fit harmoniously into an architectural environment, while the architects on their side can learn from the craftsmen many of the technical details of their crafts and the natural limitation of their materials. An article in the Western Architect puts the main point convincingly. "The very best design that can be made," it says, "can be ruined if the execution is not carried out in both sympathy and harmony of the spirit intended by the designer, and this work that the league is now doing is primarily intended to forestall such calamities. But, in addition to this, it will very readily have the effect of producing better designs in less costly materials than is at present the case.

The effort to extend the field of artistic and appropriate design has for some time been an important feature of the Metropolitan Museum's plan of activities. The Museum is now holding its sixth exhibition of industrial art, consisting of current work by manufacturers and designers based upon study of the collections in the Museum galleries. The objects shown all were made for the market, and all in conception, execution, color, finish, texture, or some other characteristic, are the result of special study of objects in the regular collections. Where the suggestion for a design may be referred to a definite original or group, this is stated on the label. Otherwise no attempt at exact record of the original has been undertaken, but an indirect suggestion has been followed that can be traced to Museum objects.



Self-Portrait by Degas.
In exhibition at the Grolier Club.

movement of the waist muscles as the upper part of a human body turns on a lower. One after another of these free sketches in the round shows this free and complicated movement. One of the dancers engaged in a careful examination of the sole of her foot—her exceedingly important foot—gives a glorious chance for slow energetic muscular twistings, contractions and extensions; the subject is shown in four states, a clear working out of a problem of vital movement. Not since the Renaissance has any one been quite so interested in such things.

The difference between Degas and the Renaissance is a difference in naturalness. The great master of the Renaissance exaggerated his inevitable exaggerations. Degas clung as closely to nature as he could, falsified only when a falsification was the best way of telling the truth; used emphasis in place of ex-



Bronze Statuettes From Wax Models Made by Degas.
On exhibition for the first time in America at the Grolier Club.